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A special 75th anniversary edition of Richard Wright's powerful and unforgettable memoir, with a new foreword by John Edgar Wideman and an afterword by Malcolm Wright, the author ' s grandson. When it exploded onto the literary scene in 1945, *Black Boy* was both praised and condemned. Orville Prescott of the *New*

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York Times wrote that “ if enough such books are written, if enough millions of people read them maybe, someday, in the fullness of time, there will be a greater understanding and a more true democracy. ” Yet from 1975 to 1978, *Black Boy* was banned in schools throughout the United States for “ obscenity ” and “ instigating hatred between the races. ” Wright ’ s once controversial, now celebrated autobiography measures the raw brutality of the Jim Crow South against the sheer desperate will it took to survive as a Black boy. Enduring poverty, hunger, fear, abuse, and hatred while growing up in the woods of Mississippi, Wright lied, stole, and raged at those around him—whites indifferent, pitying, or cruel and Blacks resentful of anyone trying to rise above their circumstances. Desperate for a different way of life, he headed north, eventually arriving in Chicago, where he forged a

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new path and began his career as a writer. At the end of *Black Boy*, Wright sits poised with pencil in hand, determined to “hurl words into this darkness and wait for an echo.” Seventy-five years later, his words continue to reverberate. “To read *Black Boy* is to stare into the heart of darkness,” John Edgar Wideman writes in his foreword. “Not the dark heart Conrad searched for in Congo jungles but the beating heart I bear.” One of the great American memoirs, Wright’s account is a poignant record of struggle and endurance—a seminal literary work that illuminates our own time.

Brings to life ten of the most notorious and chilling ghosts from the annals of history, including Abraham Lincoln, the Whalley Abbey ghost, and the Headless Horseman.

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This anthology interrogates two salient concepts in studying the black experience. Ushered in with the age of New World encounters, modernity emerged as brutal, complex and multiple, from its very definition to its manifestations. Equally challenging is blackness, which is forever dangling between the range of uplifting articulations and insidious degradation. The essays confront the conflicting confluences of these two terms. Questioning Euro-centric and 'mainstream' American interpretations, they reveal the diverse meanings of modernities and blackness from an equally diverse set of milieus of the black experience. Interdisciplinary and wide-ranging in thematic and epochal scope, they use theoretical and empirical studies to demonstrate that, indeed, blackness is relevant for understanding modernities and vice versa.

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This collection of literary works documents and captures the social and cultural turmoil of the 1960s' Black Arts Movement. Many of the contributors became prominent, nationally and internationally. Others receded into the cultural landscape. But their collected works presents a manifesto to bring about change in Black thought and action, generated from a Black aesthetic.

Abducted from her West African village at the age of eleven and sold as a slave in the American South, Aminata Diallo thinks only of freedom - and of finding her way home again. After escaping the plantation, torn from her husband and child, she passes through Manhattan in the chaos of the Revolutionary War, is shipped to

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Nova Scotia, and then joins a group of freed slaves on a harrowing return odyssey to Africa. Lawrence Hill's epic novel, winner of the Commonwealth Writers' Prize, spans three continents and six decades to bring to life a dark and shameful chapter in our history through the story of one brave and resourceful woman.

This book on the prize-winning African American playwright Ed Bullins is the first to chronicle the life and work of the man who dominated the New York theatre scene between 1968 and 1982. With his presentations of street life, Bullins transformed the Protest and Art-theatre traditions founded by W. E. B. DuBois and Alain Locke and made important contributions to black theatre.

Sonia Sanchez is a prolific, award-winning poet and one of the most



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prominent writers in the Black Arts movement. This collection brings her plays together in one volume for the first time. Like her poetry, Sanchez ' s plays voice her critique of the racism and sexism that she encountered as a young female writer in the black militant community in the late 1960s and early 1970s, her ongoing concern with the well-being of the black community, and her commitment to social justice. In addition to *The Bronx Is Next* (1968), *Sister Son/ji* (1969), *Dirty Hearts* (1971), *Malcolm/Man Don ' t Live Here No Mo* (1972), and *Uh, Uh; But How Do It Free Us?* (1974), this collection includes the never-before-published dramas *I ' m Black When I ' m Singing, I ' m Blue When I Ain ' t* (1982) and *2 X 2* (2009), as well as three essays in which Sanchez reflects on her art and activism. Jacqueline Wood ' s introduction illuminates Sanchez ' s stagecraft in relation to her poetry and advocacy for

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social change, and the feminist dramatic voice in black revolutionary art.

Written in a clear, accessible, storytelling style, African American Theater will shine a bright new light on the culture which has historically nurtured and inspired Black Theater. Functioning as an interactive guide for students and teachers, African American Theater takes the reader on a journey to discover how social realities impacted the plays dramatists wrote and produced. The journey begins in 1850 when most African people were enslaved in America. Along the way, cultural milestones such as Reconstruction, the Harlem Renaissance and the Black Freedom Movement are explored. The journey concludes with a discussion of how the past still plays out in the works of contemporary

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playwrights like August Wilson and Suzan-Lori Parks. African American Theater moves unsung heroes like Robert Abbott and Jo Ann Gibson Robinson to the foreground, but does not neglect the race giants. For actors looking for material to perform, the book offers exercises to create new monologues and scenes. Rich with myths, history and first person accounts by ordinary people telling their extraordinary stories, African American Theater will entertain while it educates.

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